OTIS SKINNER'S HERO

LIFE OF THE COURT LOVER TO BE SEEN AT THE GRAND TO-MORROW.

Intrigues and Escapades of the Count of Grammont Who Get Hie Name in History.

The successful production of a new historical play unfailingly excites an especial interest in the true character of the personage represented and invariably leads to much general reading about the time in which he lived. It is in this respect that the play-house must be accepted as an educator. Since Clyde Fitch wrote "His Grace de Grammont," and Otis Skinner has presented it on the stage, probably more people have taken to "reading up" the history of this individual and the period of English history in which he may be said to have sparkled than at any other time since history took note of him. The actor and dramatist have exercised poetic license in attributing to him virtues of morality which he did not possess, although his bravery, daring, elegance of manner and wit make him a very brilliant subject as the central figure in a story of romantic interest. His wooing of Elizabeth Hamilton was of quite a different type in real life from that shown in the play, and in this connection history has handed down a characteristic story of has handed down a characteristic story of his ready wit and what might be termed his lack of moral purity in his affairs with women. The story, by the way, is said to have led Moliere to take De Grammont as the original of the chief personage of his play called "The Forced Marriage."

The nobleman, during his stay at the court of England, had made love to Miss Hamilton, but was departing for France without bringing matters to a proper conclusion. The young lady's brother and party pursued him and came up with him near Dover in order to exchange pistol shots with him. They called out: "Count De Grammont, have you forgot nothing at London?" "Excuse me," answered the Count, with undisturbed suavity, guessing their errand,

"I forgot to marry your sister." The story of the life of De Grammont is both interesting and amusing, and the new interest that has been excited in him will make a brief story of his life particularly timely. The Count de Grammont was of good family, rich, a gallant soldier, endowed with every kind of cleverness. He endeavored to live a life of unrestrained enjoyment. In his life he so far succeeded that although the following century furnished more numerous examples of his kind he may be taken as the most finished specimen. His ideal man was a being without conscience, principle or religion. At the court of Charles II, he found companions like himself, women wordly wise, men with-out honor, youth distinguished and adorned with courtly manners and that external re-finement which did duty for principle; and had it not been that his brother-in-law, Anthony Hamilton, conceived the idea of writing the memoirs which have made him famous, Grammont would have been as en-tirely forgotten as most of his friends, save for a brief mention by St. Evremond and another by Bussy Rabutin, in that little visited gallery of portraits, the Histoire

His grandfather had the destinction of being the husband of Diane d' Andouins Corisande, one of the charmers Henry IV. The grandson always regretted that the King had not acknowledged his father for his own son, lamenting even in the presence of Louis XIV that his family had missed the chance of being in this illegitimate fashion a branch of the royal line. The anecdote is entirely characteristic. It was at first proposed to enter him in the church, but he speedily proved that his vocation was not ecclesiastic, and joined the army in which he saw a great deal of service. He crossed over to England during the protectorate of Cromwell. In the year 1662, two years after the restoration of Charles II, he was exiled from the French court on account of his too marked attention to Madame Houtancourt, the King's favorite, and again retired to London where manners, his gayety, his extraordinary good spirits, his love of gambling, in-trigue, gallantry and pleasure. He is described by Bussy Rabutin as having laughing eyes, a well-formed nose, a pretty mouth, a little dimple in the chin, which gave an agreeable effect to the whole face, a certain fineness in his man-ners and a fairly good stature, but for a

In the whole English court there was no one more full of wit, more pleasure-loving, more devoid of all moral restraint, not even Rochester himself, than the Count de Grammont. Naturally, the court being what it was, there was no one more popular. In a court where the women fought with each other for the King's favor, where the men habitually cheated at play, were accepted by their friends' wives and intrigued with their friends' daughters. De Grammont be-came most popular. He had all the ele-ments for recommendation. Grammont was as purely a sensualist as any Roman of the later empire. He married in London, but not before the pressure above referred to was brought to bear on him, and the Count was by no means young when he married. At the same time he was "galantisait" for many years afterward, and in fact to the very end of his long life. "He was the only man," says Ninon de l'Enclos, who could effect the follies of youth without being ridiculous." In fact, Grammont, like La Fontaine, was a "spoiled child," to whom everything was allowed and who repaid indulgencies by perpetual high spirits and a continual fund of wit and bon mots. At the age of seventy-five he had a dangerous illness during which he became reconciled. in his way, to the church, but on recovering relapsed into his old habits. At eighty he either dictated or revised his

own memoirs, written by his brother-in-law, Anthony Hamilton. When they were fin-ished he sold the manuscript for 1,500 francs and kept most of the money himself. Fontenell, then censor of the press, refused to license the work from considerations of respect to the old man who had so strangeexposed in its pages the whole of his character. These scruples were overcome by the Count himself, who had the pleasure of seeing his biography appear in his own life, and of laughing with the rest of the world at his own rogueries at cards, his amorous adventures and his court intrigues, He died at the age of eighty-six. His biographer, Hamilton, died thirteen years later at the age of seventy-four. "The Memoirs of the Count de Gammont" are not to be recommended for general reading, yet they have the merit of being true, and in no other work is the spirit of that profligate society of St. James so vividly expressed; in no other contemporary me moirs is there so much wit and such grace of style, such skill in portraiture. Numerous editions and translations have been issued of this work whose popularity seems destined to continue and grow.

Among the other clever stories of this famous gallant's wit is the following: Louis XIV, playing at tric trac, disputed a throw with his opponent. The bystanders were appealed to, and could not decide the cause It was referred to Grammont, who, from the further end of the gallery, declared against the King, "But you have not heard the case," said Louis. "Oh, Sire," replied the Count, "if your Majesty had but a shadow of right, would these gentlemen have failed to decide in your favor?"

A THEATRICAL EVENT.

When the curtain rises on the first act of

Otis Skinner Will Open at the Grand in "His Grace de Grammont."

"His Grace de Grammont" at the Grand tomorrow night it will expose to view a Tudor Gothic interior at the palace of Whitehall. The windows are of the small diamondpane variety in vogue at that time, and are filled with heraldic devices and coats of arms. On the right is a huge, hooded fireplace. The whole scene is a scheme of rich dark color in wainscoting and tapestry. The scene of the second and third acts represents the garden of Lady Hamilton's house. It is a delightful reproduction of the old gardens of England, with the stiff appearance produced by the high, thick hedges cut into geometrical and fantastic shapes. The hedges are intersected by a splendid gateway, with high posts on each side mounted by carved figures. On the side is a house of Elizabethian architecture, and the perspective gives a distant view of bright and blossoming meadows. The fourth act takes place in the audience chamber of the King at Whitehall. In the selection and arrangement of these beautiful settings Otis Skinner, who will be seen here for the first time as a star the first half of the week, has displayed talent akin to that of the wonderful Henry Irving. Skinner, as Irving, is the master of all his own productions from the placing of every piece of statuary to the minutest particular in the costuming

of every supporting character.
Otis Skinner's appearance here has been

his flattering reception when he opened his starring season in Chicago last month. For two weeks Hamila's Grand Opera House had the "S. R. O." (standing room only) card out every night before the curtain went up during the performances of "His Grace de Grammont" and "The King's Jester." Mr. Skinner needs no introduction to Indianapolis. to Indianapolis. For the past decade he has visited this city in the companies of the most celebrated of the time. The new play which Clyde Fitch has written for him deals with a picturesque and romantic period of English history, whose representation to be thoroughly successful required the most careful study regarding stage settings, costuming and the manners and etiquette of the period. It entailed not only the labor of studying out and rehearsing his own part, but also directing the development of the others. He has the artistic enthusiasm, the scholarly nature and the fine intellectual at-tainments which would naturally revel in revivifying a picturesque period of the past, and placing it on the mimic stage with all faithfulness of coloring and truthfulness of portraiture, of manners and of individuals. As that royal, courtly lover, the Count de Grammont, Otis Skinner is admitted by those who have seen the production as the prince of romantic actors. It is a part that his fine manly face, graceful bearing and charming ease of manner eminently fit him for, besides which he has the chivalric virility, passion and fire and eloquence of voice needed for the make-up of a lover of this type.

Mr. Skinner's supporting company is a strong one and contains a number of names well and favorably known in this city. It includes Frederick Mosley, R. Peyton Car-ter, Frank L. Sylvester, Wadsworth Harris, J. H. Bradshaw, John Burgess Weeks, W. Norwood Wardsworth, Mark Fenton and the Misses Maud Durbin, Sarah Truax, Rose Schuman, Pamela Keith and Maud Nothing short of a large and brilliant

audience will do justice to Otis Skinner on the opening night. "His Grace de Grammont" will be given to-morrow night and at Wednesday's mati-nee only. Tuesday and Wednesday nights will be devoted to "The King's Jester."

SKINNER'S SECOND ROLE. Mr. Skinner will give a splendid test of his versatility as well as of his power and artistic character as an actor on Tuesday night, when he will present a new adaptation of Victor Hugo's powerful tragedy, "Le Roi s'Amuse," entitled "The King's Jester." There are few actors, either on the Amercan or foreign stage, who could make the transition from a dainty comedy part like that of the Count de Grammont, to one of such overpowering and heroic emotions as are invested in Triboulet, the court jester. Hugo's play is a classic in the dramatic literature of France and has had an exciting and eventful history such as is associated with few dramas. When it was first brought out at the Theatre Français, in 1832, it encountered the most virulent opposition from the great French author's enemies, who concentrated all their power to bring about its failure. Its first night has become memorable in history. The theater was the scene of a veritable riot between the author's friends and foes. A second attempt to present it met with the interdiction of the Prime Minister, who declared that it contained a gross caricature of his Majesty, Louis Philippe. The opposition of the monarchical party was so all-powerful that the play was never presented again until fifty years after its initial perform-ance. A splendid revival of the drama took place at the Francais on Nov. 22, 1882, just fifty years to a day since the time of the original production. It won a triumphant success, and since ther has held a place among the most admirable dramas of mod-

The Ada Rehan Engagement.

The approaching engagement of Ada Rehan and Daly's company, at English's Opera House, will doubtless be a brilliant success of three performances here. The sale of seats opened yesterday morning and the receipts were greater than those of the first day of the Bernhardt sale at her last engagement here some years ago. When it is considered that only seven cities in a country of over sixty millions of people will have the pleasure of witnessing the performances of Miss Rehan and the Daly company this season it will readily be seen that the coming engagement is going to afford the people of Indianapolis and central Indiana a rare opportunity. Messrs. Dickson & Talbott worked hard to secure the attraction this season, and had to make every possible concession, and are entitled to much credit for succeeding. On Monday night of next week the engagement opens with "The Last Word," in which Miss Re-han appears as the Baroness Vera. On Tuesday night "The Taming of the Shrew" will be presented in the magnificent style that marked the New York production of the great comedy, Miss Rehan playing Katherine, Wednesday evening the en-gagement will close with the beautiful love comedy "Tweifth Night," in which Miss Rehan appears as Viola, a favorite part

"Lady Windermere's Fan" Thursday. Oscar Wilde's much-praised social comedy, treating of a certain phase of London life at the present time, called "Lady Windermere's Fan," will be presented by one of Gustave Frohman's companies at the Grand next Thursday, Friday and Saturday. Mr. Wilde, in "Lady Windermere's Fan," has shown that he knows how to write a play that pleases the fancies of the general public, and does not make the most painfully judicious grieve very sériously. His play has no very serious purpose, but once in a while Mr. Wilde forgets art for art's sake, and poses as a sad visaged moralist. Occasionally he preaches lessons of purity with dreadful vehemence. On the whole, how-ever, he is rather inclined to smile at things in his own inimicable cynical way. His play reflects life probably as he has seen it late at night, when the air was heavy with freshly-lighted cigarettes and the soda water sizzled in the brandy tumblers. The play ran for an entire year in London, and for one hundred nights at the most fashionable theater in New York.

Empire-Rose Hill Folly Company. Rice & Barton's Rose Hill English Folly Company will make its bow here to-morrow afternoon at the Empire Theater. The Empire management announces that the Rose Hill company is the strongest burlesque company ever organized, containing the highest salaried artists on the vaudeville stage. The folly company will present here for the first time a gorgeous operatic burlesque called "The Fakir's Daughter," introducing thirty beautiful females in gavottes, beautiful tableaux, gorgeous costumes and unique lady drills, and several droll comedians. Other members of the company are the Washburn sisters. Lillie and Blanche; J. Herbert Mack, Crawford and Manning, Clara Lawrence, Morton and Eckhoff, Grace Wilburn and Frank Emer-

Park-N. S. Wood To-Morrow.

The patrons of the Park will, the first half of this week, beginning with to-morrow's matinee, have an opportunity to witness one of the events of that theater's season. The ever popular N. S. Wood and his company of players are coming with the "Orphans of New York." It is plays of this character that have made the reputation of this popular young delineator of heroic characters.

Artistic scenery presents views of wellknown localities in and around New York, such as the Battery by moonlight, Fort William, Liberty island, and the sensational. realistic drawbridge, where the heroism of Shiner, the bootblack hero, saves a whole trainload of people from being plunged to a watery grave.

"The Still Alarm" Thursday. There is not very much that is new to say about "The Still Alarm," which comes to the Park Theater the last half of this week, because most playgoers are familiar with its strong points. It is a play that finds appreciation from the majority of amusement seekers, and its popularity may be ascribed to the author's successful

blending of comedy, pathos and realism.

One of the most effective scenes in "The

Still Alarm" is the interior of a New York

engine house. At the termination of this

act occurs the still alarm, from which the

play gets its title. Edwin F. Mayo plays Sousa's Band Next Saturday Night. Sousa is coming back to Indianapolis next Saturday evening with his band for one more concert here. The great musical organization will be at English's Opera House and the programme for the one concert will ate," which promises to become as popular as his Columbian production. Mme. Guthrie Moyer, the soprano soloist, accompanies

SARDOU'S "PATRIE."

the band, and will sing selections from

The New Play Will Rage in London

and Come to America. LONDON, Oct. 20,-London is threatened with an epidemic of "Patrie," Sardou's famous play, which after having lain fallow on managerial libraries, has suddenly been

fact that in spite of the Berne convention and its adoption by England, the drama has become anybody's property. London productions of "Patrie," it is understood, will be followed by similar productions in the United States. Mrs. Langtry takes a version of the play with her to America. The piece, which deals with the Spanish occupation of Flanders, has a unique peculi-arity of construction; a grand procession which takes half an hour to cross the stage and is stopped at intervals by episodes which carry on the story. As a costume spectacle it possesses unlimited opportunities for a liberal manager. It is this fea-ture, doubtless, which attracted London amusement caterers. Sir Augustus Har-ris had intended to produce Clement Scott's version of "Patrie" at Drury Lane Theater in the spring, but he has reconsid-ered his intention and has sold his rights, ered his intention and has sold his rights, as acquired from Sardou, to Beerbohm Tree. All possible legal difficulties being thus avoided. Mr. Tree will probably produce Mr. Parker's version at the Haymarket Theater in November, in which case it will be seen in New York during Mr. Tree's engagement. carly in 1895; that is, if American managers do not in the meantime widely produce "Patrie." The play is a strong one and should pay well.

Sir Augustus Harris will go to New York in February with his "Derby Winner" company, in order to see the latest Drury Lane success launched in that city.

Mrs. Anna Ruppert's ill-starred venture at the Princess is closed. It has, altogether, been a singular intrusion from the world of cosmetics into that of histrionics. And,

of cosmetics into that of histrionics. And, of cosmetics into that of histrionics. And, perhaps, the most singular complaint made in the flood of London criticism was that Mrs. Ruppert was "deficient in make-up." Clement Scott's version of "Odette" was used. As a compliment to Scott, Mrs. Ruppert took an entire page in the Daily Telegraph, on which paper he is dramatic critic, and advertised the piece, it is claimed, precisely as if it were a pot of grease. Then Scott rehearsed the company, worked very hard at it, sent his own understudy very hard at it, sent his own understudy to write the notice and the said under-study damned "Odette" out of hand. Gossip says Mrs. Ruppert expected different treatment from the Daily Telegraph and she was proportionately sore at the result. In connection with Mrs. Anna Ruppert, it is reported, this morning, that she will continue on the stage in spite of adverse criticism and that on Monday she will accept a small part in "Robbery Under Arms," Alfred Dampier's adaptation of Boldrewood's book.

Notes of the Stage. Comedy and tragedy will be alternated during Otis Skinner's engagement this

Lole Fuller will dance the serpentine before the Khedive and the Sultan before she returns to Paris. "Sowing the Wind" is coming soon to the

Grand for half a week. This is one of Charles Frohman's most successful attrac-Nat C. Goodwin played to more than \$10,-000 at Hooley's Theater, Chicago, last week.

He appeared in Henry Guy Carleton's "The The English company playing "A Gayety Girl" will, after leaving Daly's Theater, in New York, tour the country until March,

New York audiences will have the first opportunity of seeing Marie Wainwright in her new play, "Daughters of Eve," at the Harlem Opera House Monday night. The clever dramatic editor of the New York World asks in last Sunday's edition why there was not a single man in the crowd at Hoyt's Theater on the first night to hiss "The Milk White Flag."

"The Passing Show" has closed an engagement at McVicker's, in Chicago, that was to the largest business in the history of the house since Denman Thompson first played "The Old Homestead" there. George Backus, formerly with Crane, has made a hit in "The New Boy" in New York, and was offered a leading part in Olga Nethersole's new play. He is under contract with the Frohmans, however, for the present season, and will remain in New

Expert and incessant bicyclists in the theatrical profession are Minnie Maddern-Fiske, Mary Hampton, Pauline Hall, Harry Conor, Frank McKee, Wemys Henderson, Harrison Groy Fiske, James A. Herne, J. K. Emmett, Charles Dungan, Cyril Scott and Francis Wilson.

It takes Clement Scott, the celebrated dramatic critic of the London Telegraph, one hour to turn out a column criticism of a play. William Winter, the poet-critic of the New York Tribune, can do the same thing, and A. C. Wheeler, "Nym Crinkle," dictates a column and a half philosophical feuilleton while making way with a light

One week ago Thursday night Laura Burt, who was injured in the race scene the previous evening, was too ill to appear in "In Old Kentucky," and Hattie Delaro Barnes agreed to take the place, but at the last moment would not appear. Grace Sher-wood went on to read the part of Madge, and, being unfamiliar with it, injured her-self severely in the jump the heroine has to

Oscar Wilde's comedy, "Lady Windermere's Fan," which has proved such a success on both sides of the Atlantic, was de-clined by six London managers before it finally found acceptance. The last time it came back to Mr. Wilde with a note of refusal he put it away in his desk, as he thought, forever, writing across the top of the package, "Nothing fails like fail-ure." Two days afterwards Mr. Alexander, of the St. James Theater, whose cur-rent production had proved a failure, sent after it. It was produced, and for nearly a year it was the rage of the British me-

The income of bandmaster Sousa from the royalties on his music is without precedent in band history. It amounts to a small fortune yearly. The royalties on the last quarter's sales by one company alone on his last two marches-those of the "Liberty Bell" and the "Manhattan Beach"-were over \$3,000 (a rate of \$12,000 per year), and this leaves out of the account such popu-lar sellers as "The Beau Ideal," "The Belle of Chicago," "The High School Cadets," "The Washington Post" and many others for which there is a constantly increasing demand. It is believed that the royalties from Mr. Sousa's music will net him during the current year upwards of \$25,000.

"My palmistry, of course," explains Herrmann, the Great, "Is what, in the strict application of the term, is legerdemain. constitutes a distinct and separate branch of my art. It is acquired only after years of constant practice, and requires a particular formation of the joints and muscles for its perfection. My mechanical tricks and illusions are just as difficult in their invention and construction, and require none the less dexterity. When I tell you that my assistant, who prepares my Illusions for me, works eight hours every day and I utilize all his work in ten minutes on the stage, you will realize that unseen spirits do not float in the air or come from the vasty deep at one's bidding. They must be worked there, and the public must never guess the process.'

DEATH NOT A GRIM MONSTER. Most People Are Unconscious for Hours Before Death.

Dr. J. W. Roosevelt, in Scribner's. Familiarity with death is apt to alter one's earlier conception of it. Two ideas are very generally accepted, which experience shows to be false. One is that the dying usually fear death, and the other that the act of dying is accompanied by pain. It is well known to all physicians that when death is near its terrors do not seem to be felt by the patient. Unless the imagination is stimulated by the frightful portrayal of the supposed "pangs of death," or of the sufferings which some believe the soul must endure after dissolution, it is rage, indeed, that the last days or hours of life are passed in dread. Oliver Wendell Holmes has recorded his protest against the custom of telling a person who does not actually ask to know that he cannot recover. As that loving observer of mankind asserts so must every one, who knows whereof he speaks, assert that people almost always come to understand that recovery is impossible; it is rarely needful to tell any one that this is the case. When nature gives the warning, death appears to be as little feared as sleep. Most sick persons are very, very tired; sleep—long, quiet sleep—is what they want. I have seen many people die. I have never seen one who seemed to fear death, except when it was, or seemed to be, very far away. Even those who are constantly haunted. while strong and well, with a dread of the end of life forget their fear when that end is at hand. As for the act of dying-the final passage from life to death-it is absolutely without evidence that the oft-repeated assertions of its painfulness are made. Most people are unconscious for some hours before they die; and in the rare cases where con-

dread of death which oppresses the majority of us while in good health, the dread of dying.

Judge

sclousness is retained unimpaired until a

few minutes before the end, the last sen-

sation must be of perfect calm and rest. It is worse than cruel to add to the natural

Too Good a Judge.

Wagstaff-Where's that famous dog of yours that was such a good judge of Hopscotch-I was obliged to give him away. To be frank, when I came home from the races the other night he bit me.

Is Your Watch Running?

not, take it to J. C. SIPE, Room 4, Old Sentinel Building, and he will put it in first-class order, no matter what is wrong with it, and guarantee it for one year for

No other concern in town can show so many nobby styles in Fall Suits and Overcoats for Men and Boys. See us at No. 10 West Washington Street for an Outfit, a Hat or Cap. On either

We Save You Big Money

We give the opportunity for selecting from the biggest new stock in town.

PROPER FALL STYLE

FADS WHICH YOU MUST CULTIVATE IF YOU ARE EN REGLE.

Fine Piece of Sarcasm Which Some Will Take Seriously and Others Will Simply Snicker At.

New York World. What a bewildering thing "good form" is! Indeed, its caprices suggest that highly vulgar song, "It used to be the caper, but it don't go now." You may have known how to caper to perfection last year and yet be an infant this. This is a serious season of the year for exponents of good form. Think of the consequences if through ignorance they should make a slip. Society would never pardon such a solecism and ostracism

would be their fate. Take the proper way for a man to carry a cane, properly called a stick. Last year the handle was straight and held tilted down to the back. This year it must have a knob for a handle (so much easier to suck.) It must be carried with the handle up in just a shade behind the left arm pit. Bring the arm down firmly over the stick. Catch it carelessly with the tips of the fingers about six inches above the ferule. And don't carry your gloves. Never mind what you did last year. It is a gross

breach of good form this. Not to know the latest way to shake hands is an evidence that you and society are not on intimate terms. Stand about three and one-half feet from the person whose hand you are shaking. Place the left foot behind the right and incline the body slightly. Lower your arm on a line with your waist. Then take hold of the tips (merely the tips) of the other shaker's fingers. Give two or three gentle little shakes up and down—not sideways. Do be careful not to be energetic. If there is anything people of good form detest this season it is energy. The proper walk on the street will be a springy sort of swagger. It is complicated. You must shake your entire body as well as suggest an automatic spring in each leg. While walking always appear absorbed.

While walking always appear absorbed.
Try to look as though you were thinking.
Seriousness and gravity is to be the role
this year. Speaking of walking suggests
a growing fad. You must walk. Talk
about walking everywhere. It doesn't in
the least matter if you ride every time you
have the price of a car fare—it is proper
to pose as a pedestrian.

Great cordiality is "au fait" this year on Great cordiality is "au fait" this year on the street. As always, a woman speaks first, but she does it as though she were really glad to see you. On being introduced it is good form to make people think you have been longing to know them. Especial cor-diality should be observed in greeting acquaintances from your carriage, when it is quite proper to beam like a basket of chips. Backed by a carriage, be as effusive as

Young man be sure to tip the hat properly. This season's manner of doing so resembles the Beau Brummel style, except that you take it off from the right side brim, not the left. We may come to that later. For the present catch your hat with your right hand daintily by the brim a little to the right of the front. Lift it with dignity, but without effort, above the head, decidedly to the right. Incline your head profoundly and put your hat back. TURNED DOWN TROUSERS.

For several years it has been good form to turn up your trousers, rain or shine. That is bad form this year. It looks too studied. You must appear to be above such trivialities. Perhaps the Mr. Dunn, of London, predicts a dry season. Keep your trousers down or at least keep one

There is a rumor that a certain authority on good form is walking around with one trousers' leg turned up and the other down. All the chappies are excited and trying to find out what the Prince of Wales has been up to lately. This same individual has been wearing his scarfpin to look as though he were losing it, just to appear indifferent. You must always be at "first nights." The better seats you have the better form, but don't be interested in the performance. Always be bored. Ennui at the theater is evidence of good form. It is vulgar to really enjoy yourself this year doing anything except taking cold baths and walking. Always come late—9:30 is a good hour. Then all ordinary people will be seated and better able to look at you. Always eat chocolate peppermints-but not from a bonbon box; they have become too common. If you don't like anything just say so, All proper people do; only com-mon people submit. Talk just as loud as you please; the very best people do it. If you have a box don't fail to turn your back

Never wear an overcoat in the street except at night until a certainty of pneumonia compels it. It is so every fall. Just why only a few people know, and they won't tell. Good form seems to mean having a better circulation than other people. This suggests something else. You must like cold baths. Even if your teeth chatter and you get all over goose flesh at the very sight of cold water you must take a cold douche every morning. Bathing is very nice, and it is quite commendable that people of good form aim to be so clean, but they really overdo it. You are supposed to take a warm bath at 6 when you dress for dinner. But it is the matutinal plunge in icy water that gives you good form. If you can possibly strain a point and speak of breaking the ice somewhere in your childhood to take a swim, it is so The proper way to lift your dress on the

street is something every woman must know. Don't clutch it, irrespective of grace and good form, to your sides with either hand or both. Perhaps if you are in doubt as to your ability to do it properly under difficulties you had better remain indoors in wet weather. Always lift it with the left hand, Extend the arm straight and stiff, catching the skirt firmly but daintily about half way down the middle of the back, Hold it out like a sail. It does not matter if an inch or two of silk stocking shows. It has been

remarked that this is an evidence of good NEW TABLE MANNERS. Good form at table is subject to so many

To-Morrow, Tuesday, Wednesday, Matinee, ENGAGEMENT OF . .

TO-MORROW NIGHT WEDNESDAY MATINEE.

PRESENTING "His Grace De Grammont,"

AND THE KING'S

BY VICTOR HUGO.

TUESDAY WEDNESDAY NIGHTS.

By CLYDE FITCH,

Tour Under the Direction of J. J. BUCKLEY PRICES—Night: Gallery, 25c; balcony, 50c; or-chestra and dress circle, \$1; side boxes, \$1.50; stage boxes, \$2. Matinee: Balcony, 25c; dress circle, 50c; orchestra, 75c; side boxes, \$1.

stantly on the alert lest through ignorance he commits a faux pas. For a long time it has been good form to eat with a fork everything but soup, In despair you have struggled with the refractory but succulent petit pois, as they dodged in and out between the prongs of the fork. All that is changed. You can gather your vegetables changed. You can gather your vegetables up comfortably now with a spoon. Even icecream is to be eaten with a spoon, and you need not regretfully abandon all the

Proper people serve a spoon and fork new with all pastries. In eating fish do not push a piece of bread as a navigator. Two forks are the proper thing. Never fold your napkin. People with good form are not supposed to know what a boarding house looks like inside. Put your elbows on the table. To be thoroughly good form you mustn't eat much at breakfast—simply nibble. "Such a beastly bore to eat in the morning." Say you don't eat luncheon, even if you do. Fortunately you are allowed a real solid meal at dinner. In calling a man must never bring his hat or coat into the drawing room, even if

staying only five minutes. A woman must never take a man's things or help him on with them. It is perfectly proper to sit with your legs crossed and your hands on your hips. For ceremonious calls, remain only fifteen minutes. The proper time to call is after 4 in the afternoon and after 9 in the evening. It is very bad form to mention the names of people who figure in any anecdote you may tell.

Never talk about yourself. If any one else should be guilty of this breach, ask a few irrelevant questions and bring him to his senses. Go in for serious talk. You destiny and her emancipation, whatever that means, are good subjects. Never mind you don't know anything about them. Get a few stock phrases and just talk. In stationery always use paper of the new cornflower blue. If you have a coat of arms, use it. If you haven't, intermingle your monogram to look like one. Have your full name on your visiting cards. It is no longer good form to have simply the first initial followed by the full middle name. If you happen to have several given names, put them all on, even if you have to use larger cards.

Do be careful about addressing your letters. Only use "Esquire" to your friends and "Mr." to trades people. Write as illegibly as possible. If your writing can't be read, go up head as an exponent of good form. Families of good form always call their servants either by their surnames or the name of a previous servant who held the same position. For instance, there are families whose butlers' names have been Jones for the past twenty years, or at least they have all been called Jones. If you happen to get a butler who objects to having his name changed, get another who does not. Above all else, don't let your men servants have whiskers. A butler with

whiskers will make yours a marked family.

PADEREWSKI STYLE. The plastered style of hair is going out for men and is coming in for women. Let your hair grow if you are a man. Paderewski will be in good form this year. Women must put their bangs up and part their hair in the middle. At first this was merely a fashion, new it is an evidence of

Some words you must use or avoid are as follows: If you go in society always speak of "going out." Never speak of "ladies" and "gentlemen." To be proper. you don't know such people. They are all "men" and "women." "Jolly" is a very proper word. You must speak of a man as "jolly fellow" (pronounced fullah.)
Then you should talk of "jollying pe up." This savors of the music hall, but it is quite proper. Don't call a vest a vesta vest is a waistcoat. Always call a german a cotillon. "Rather," so popular last year, is very bad form now. If any one asks you if you like anything, reply "What do you think?" What on earth this means is hard to tell, but it is proper. If you are ill, say you are seedy. "Smart," "swagger," "great fun" and "Oh, say," are all very proper forms of speech. Men must also smoke pipes, even if it

makes them sick, and name things after Napoleon-dogs for instance. Every one should have a dog named Bonaparte. And then you must collect something-canes, pipes or actresses' pictures.

For women there will be collections of combs, buckles, miniatures, fans and lots of other things. One society girl has thirtyseven different kinds of beer steens already. Trades-people wish it was the fad to collect bills.

Some fashions that will be fads for men are buttoned shirt fronts and carrying change purses. No more liberal plunging into trousers' pockets and bringing up a handful of change, and lots of swearing because the shirts won't button. Take a hafrpin-nothing better. For women it will be good form to wear yellow shoes all winter. If you haven't a

lorgnette, get one. Only carry pure white handkerchiefs. Under no circumstances wear magenta, but you must have the new

ENGLISH'S Next Saturday SOUSA'S : PEERLESS : BAND

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sure to have rosettes under your ears in your new gowns Wear glace kid gloves with broad stitching on the street. One more fad. Don't have your picture taken in conventional evening dress. Pose in some historical or allegorical costume. Mothers with babies copy the pictures of the Duchess of York and her offspring. Only be English and you will be in good

A Fine Compliment. Detroit Free Press.

A lot of show people were sitting around one evening swapping experiences.
"The finest compliment I ever had paid me," said a famous ballad singer, "was by General Grant. You know he was not very fond of music, and once, when we happened to be stopping in the same hotel for a night, and after the performance I was asked to sing for him. I did not feel very much like complying. In fact, I refused him at first, because I had heard that music bored him dreadfully, and he only agreed to hear me because the committee that was entertaining him included me in the attractions. About midnight, in the parior of the hotel, I met the General, and shortly afterward I sat down to the plano to play my own accompaniment to a simple ballad had selected. The General sat near the piano, and I kept my eye on him so that I could see if he were going to be tired, and if so I was going to quit as short as I could reasonably do. As I sang, however, I became interested in the melody and forgot the General, and sang straight through to the end. Then, as the last strain died away the General rose suddenly, and as he brushed his hand across his eyes he said: 'Confound your music,' and walked away. It was not quite what I expected, but it was the greatest compliment he could have paid me, and I told him so when later he came and apologized for having spoken as

Cook's Imperial, World's Fair, "Highest award, excellent Champagne; good effer-vescence, agreeable bouquet and delicious